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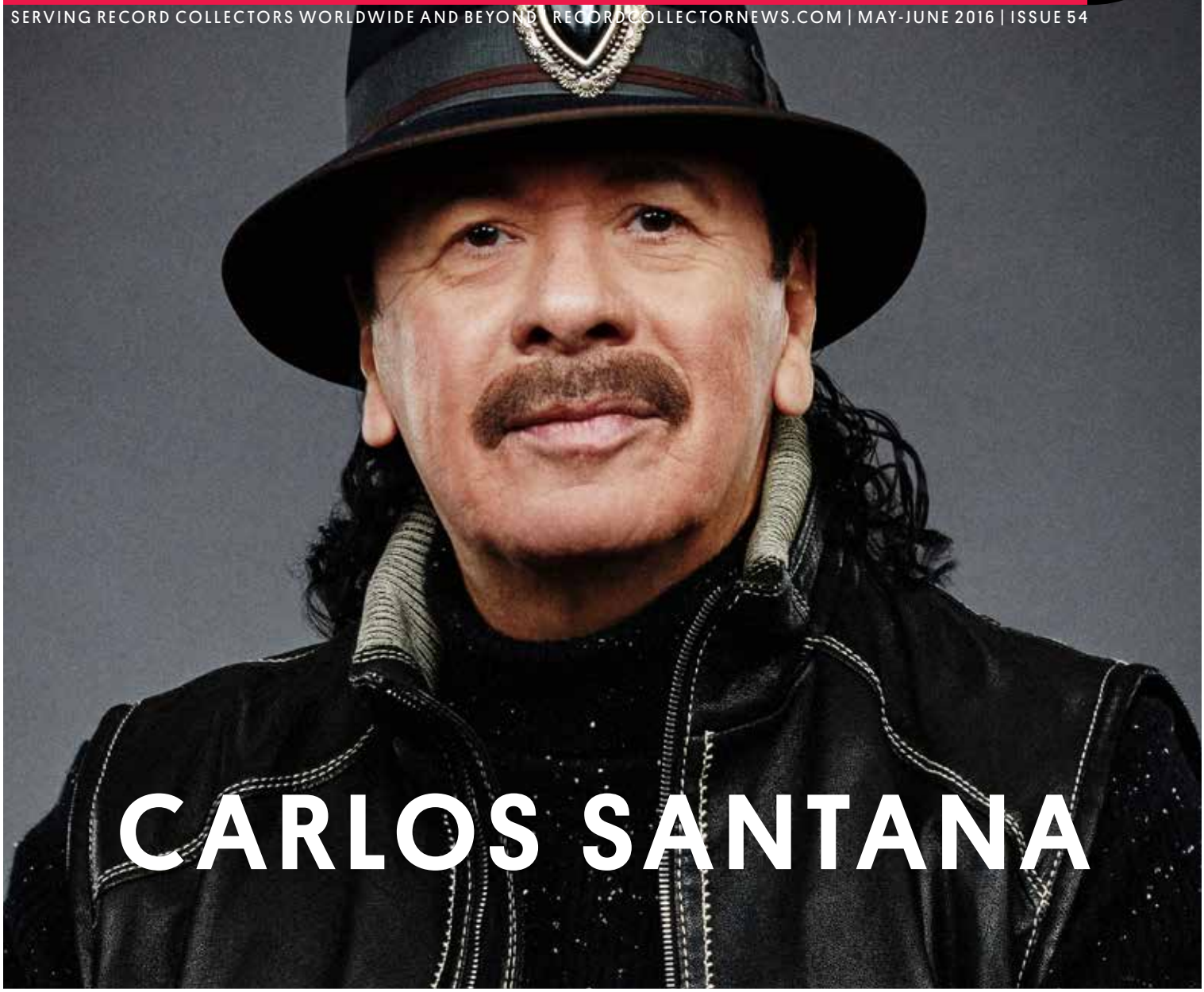

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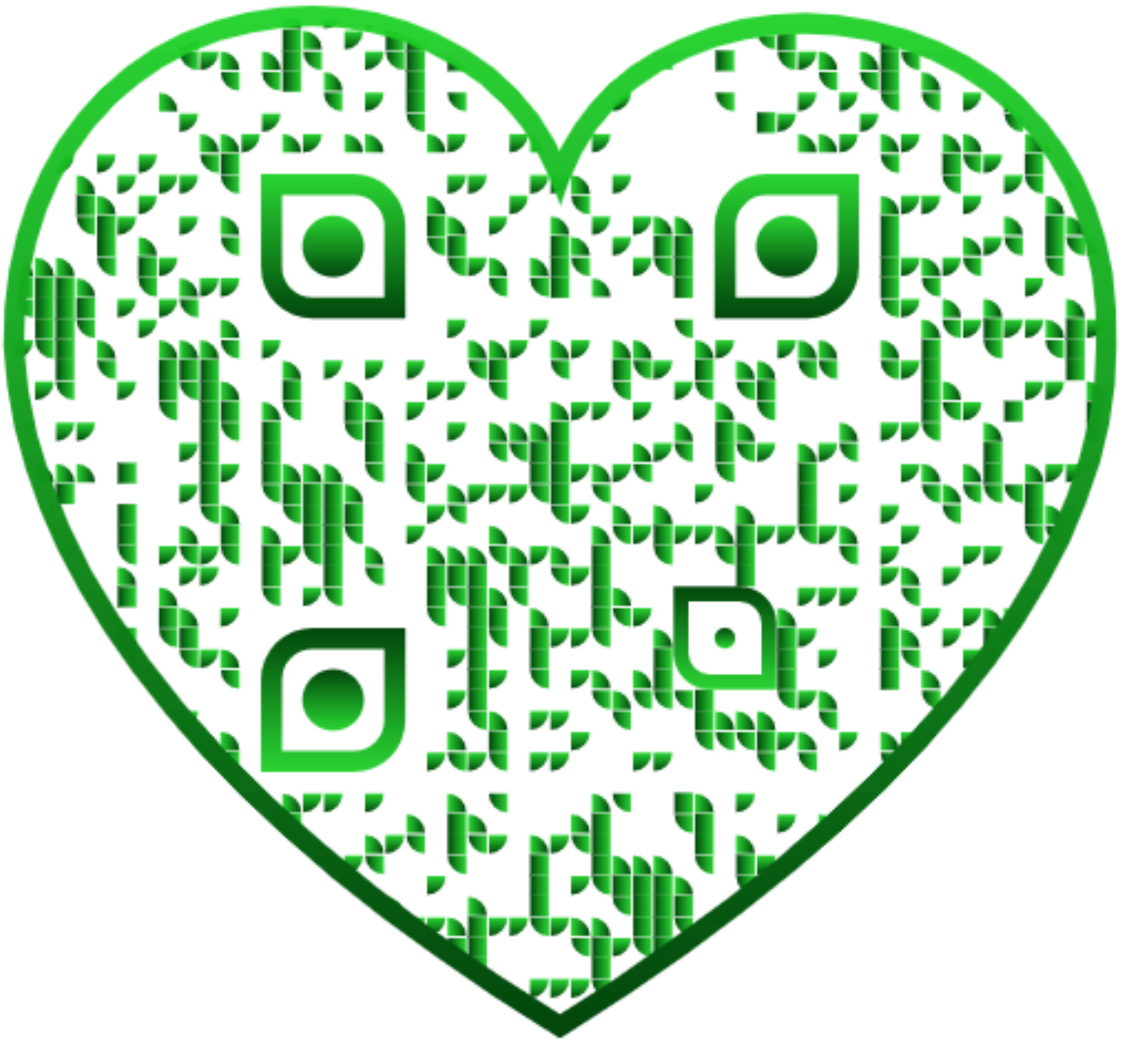

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KAPLAN'S KORNER

Taking a Spin

A PRINCE AMONG MEN

I SAW PRINCE OPEN FOR THE Rolling Stones at the Los Angeles Coliseum in 1981. He got boo'd off the stage. I couldn't understand why because to me he was the 2nd coming of Jimi Hendrix. And I'm, a Zappa fan.

The loss of so many of my musical heroes this year leaves me with no place to go except back to their music, which is pretty darn awesome and soothes my soul and turns my tears of loss into tears of joy. Making sure there is music in my life brings me comfort and deeply listening brings me peace. So losing these artists hurts but their music heals. Not a bad deal.

A GEM AMONG TURNTABLES

WANT TO KNOW WHAT'S PUTTING a smile on my face today? It's George Merrill's Gem Dandy PolyTable Turntable. The Poly Table is George's $1,500 true high performance turntable. It showed up for review about a month or so ago. The PolyTable looks much better in real life than it does online. Not necessarily photogenic is what I'm saying. But in person I am totally impressed and even my wife commented on its good looks. That never happens. I literally have never heard her comment positively about the looks of a piece of equipment. This table is built solid. But there's no box around it. The innards are on the outside. And it looks and sounds awesome.

Set up should have been daunting for a klutz like me. I am only safety rated in the tool department to handle a butter knife. Fear and trepidation are my companions. I could break something!

Well guess what? I set up that turntable, installed that Jelco 750D tone arm and mounted my Grado Reference Platinum cartridge all by myself. It might have taken me a few days to get things dialed in but VTF, VTA and azimuth adjustments were made. Correctly. Eventually. You can hear the difference between eyeballed and dialed in, that's for sure. Am I biased because I'm pretty proud of myself for facing my fear and setting up a turntable? Of course I am. Did I even have the table dialed in all the way? Of course I didn't. A pro dialed it in slightly even more. And man does that rig sing.

So what is it about this table that knocked me out? Hard to explain. I had been messing with an AR The Turntable, really getting into that spring-isolated sound for a few months when the PolyTable turned up. Even though the PolyTable is not a spring design, the PolyTable

CONTINUED ON PAGE 8

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seemed to take isolation to the next level. The combination of the motor, platter with integrated mat and anti-resonant material the darn thing is made out of and the overall design seem to work together. Saying the overall design and materials seem to produce fantastic results doesn't explain anything. But the overall design and materials produce fantastic results. This table can be your foundation for a long time.

I listened to the PolyTable with three different configurations. The first was with a vintage Marantz 240 solid state amp and the Music Reference RM-5 MK IV preamp. This configuration blew my mind with how lively and realistic it sounded. A great set-up. But I had to return the Marantz to its owner and switched to a 50 watt digital amp with the PS Audio NuWave Phono Converter. The digital amp with the analog phono stage in the PS Audio sounded realistic with wide and deep soundstage. The third configuration was with the Rogue Audio Chronos Magnum integrated amp and the Zesto Audio Andros PS1.2 phono stage. That was the set-up that really impressed — as it should with that state of the art phono stage. I was doing a little business with a customer in the house and listening to Nautilus recording of *The Three with Joe Sample, Ray Brown and Shelley Mann* on the Rogue/Zesto rig. Things were pretty smooth until a snare drum crack got both of our attention. You know, when you look each other in the eye and go "yeah, man."

Well, yeah man. The PolyTable has something going for it. Look for the PolyTable as well as the Merrill-Williams 101.2 turntables at THE Show Newport this June 3,4,5. or Rocky Mountain Audio Fest or at George Merrill's website, www.hifigem.com. I really don't think you can go wrong. I have to make this turntable mine.

Jim Kaplan

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Santana: The

Carlos Santana builds his legacy with a new album, *Santana IV* and a new memoir, *The Universal Tone: Bringing My Story to Light*

BY HARVEY KUBERNIK

FOR MORE THAN FOUR DECADES—FROM CARLOS Santana's earliest days as a groundbreaking Afro-Latin-blues-rock fusion outfit in San Francisco—Carlos has been the visionary force behind artistry that transcends musical genres and generational, cultural and geographical boundaries.

Santana arrived in the era-defining late 1960s San Francisco Bay Area music scene with historic shows at the Fillmore and other storied venues. The group emerged onto the global stage with an epic set at the Woodstock festival in 1969, the same year that its self-titled debut LP *Santana* came out. Introducing Santana's first Top 10 hit, "Evil Ways," the disc stayed on *Billboard*'s album chart for two years and was soon followed by two more classics — and *Billboard* #1 albums — *Abraxas* and *Santana III*.

More than 40 years and almost as many albums later, Santana has sold more than 100 million records and reached more than 100 million fans at concerts worldwide.

Santana has won 10 GRAMMY® Awards, including a record-tying nine for a single project, 1999's *Supernatural* (including Album of the Year and Record of the Year for "Smooth") and three Latin GRAMMY ® Awards. In 1998, the group was ushered into the Rock and Roll Hall of Fame.

Among many other honors, Carlos Santana received *Billboard* Latin Music Awards' 2009 Lifetime Achievement honor, and, he was bestowed *Billboard*'s Century Award in 1996.

On December 8, 2013 Carlos was the recipient of the 2013 Kennedy Center Honors Award.

And, with the 2014 release of *Corazón*, Santana surpassed the Rolling Stones and, along with Barbara Streisand, is one of only two music acts in Billboard history to score at least one Top Ten album for six consecutive decades from the 1960s on.

Santana's album *Corazón* (RCA/Sony Latin Iberia) released May 6, 2014 was a collaborative effort with the biggest names in Latin music including ChocQuibTown, Lila Downs, Gloria Estefan, Fabulosos Cadillacs, Juanes, Ziggy Marley, Miguel, Niña Pastori, Diego Torres, Samuel Rosa of Skank, Cindy Blackman Santana, Romeo Santos, Soledad, Wayne Shorter, and more.

This is Santana's first Latin music album of his iconic career. The album is certified U.S. Latin Double Platinum and was the top selling Latin Music album in the United States for six consecutive weeks. HBO Latino & HBO Latin America celebrated the release with multiple HBO specials through a two part TV event: a behind the scenes reality themed special called "Santana: De Corazón" and the airing of his mega concert and documentary "Santana-Corazón: Live From Mexico, Live It To Believe It."

In September 2014 a DVD/Live CD of the event was released documenting the show in its entirety. Both specials, and the DVD, include performances from the all-star lineup that graces the album *Corazón*.

During 2015, Carlos Santana released his memoir *The Universal Tone: Bringing My Story to Light* which offers a page-turning tale of musical self-determination and inner self-discovery, with personal stories filled with colorful detail and life-affirming lessons.

It's a profoundly inspiring tale of divine inspiration and musical fearlessness that does not balk at finding the humor in the world of high-flying fame. *Publishers Weekly* hailed it as "The big musical memoir of the season."

APRIL 15, 2016 MARKS THE RELEASE DATE OF *SANTANA IV*, THE wildly anticipated studio album that reunites the revered early '70s lineup of guitar icon Carlos Santana (guitar, vocals), Gregg Rolie (keyboards, lead vocals), Neal Schon (guitar, vocals), Michael Carabello (percussion) and Michael Shrieve (drums).

The album signifies the first time in 45 years – since 1971's multi-platinum classic *Santana III* – that the quintet has recorded together.

Santana IV features 16 all-new tracks written and produced by the band that burst with the same unparalleled energy and superlative musicianship that made Santana a pioneering force in world music and a household name across the globe.

Joining the core *Santana IV* band in the studio are current Santana members Karl Perazzo (percussion) and Benny Rietveld (bass), with the legendary vocalist Ronald Isley guesting on two cuts.

The origins for the reunion go back several years, when Schon suggested that he and Carlos Santana record together. Santana liked the idea but went one better, proposing that they recruit Rolie, Shrieve and Carabello for what would be called *Santana IV*.

After initial writing sessions and rehearsals took place in 2013, the group recorded throughout 2014 and 2015, amassing 16 spellbinding tracks that combined all their signature elements – Afro-Latin rhythms, soaring vocals, electrifying blues-psychedelic guitar solos, and irrepressibly jubilant percussion work – with widescreen hooks and melodies that will lodge themselves in the thicket of listeners' senses and stay there.

CONTINUED ON PAGE 10

Universal Tone

Front row L-R: Carlos Santana, Greg Rolie and Neal Schon. Back row L-R: Michael Carabello, Jose "Chepito" Areas, David Brown and Michael Shrieve.

JOAN CHASE @ COURTESY OF SANTANA

CONTINUED FROM PAGE 10

The band's signature sound arrives forcefully on the album opener "Yambu," a righteously gritty and soulful stomper teeming with swirling B3 organ hooks and walloping guitar crunch.

The first single, "Anywhere You Want to Go" is written by Gregg Rolie. It's an unmistakable tip of the hat to the inescapable cha-cha/Latin jazz charms of "Oye Como Va."

Ronald Isley (The Isley Brothers) is a special guest on two tracks. His vocals highlight the feverishly impassioned Latin-rock workout "Love Makes the World Go Round" and the hard-edged and funky "Freedom in Your Mind."

Guitar fans expecting fireworks from Santana and Schon will cherish *Santana IV* from front to back. "All Aboard" is a no-holds-barred guitar jam of the highest order, as is the slinky, soulful metal cruncher "Caminando," which explodes with tectonic axe force. And on the unabashedly British blues-tinged "Shake It," the two go toe to toe on not one but two extended solo runs that will have lovers of unhinged fretboard work rejoicing.

"Carlos and I feel more connected than ever," says Schon. "We get super-aggressive when we play, but also melodic and poetic. We have an incredible dialog with each other on our guitars."

Santana's recurring themes of love and tolerance are common threads throughout Santana IV, most dramatically on the epic tone poem album closer "Forgiveness," a languid and breathtakingly gorgeous atmospheric groover.

Music fans familiar with the "roaring lion" artwork on Santana's 1969 debut album will instantly greet Heather Griffin-Vine's graphic for Santana IV as a gloriously realized update of that iconic image. "I really think the music goes along with the cover, and vice versa," says Santana. "It all fits together beautifully."

Santana IV is released on Santana IV Records and is distributed by Thirty Tigers/RED Distribution. The album will be CD, Double 180 Gram Vinyl with Download Card and Digital configurations.

As a special offer for fans attending select shows on Santana's upcoming Luminosity tour, a CD copy of Santana IV is included with every pair of tickets.

This offer will be redeemed via a promo code at MusicRedemptions.com

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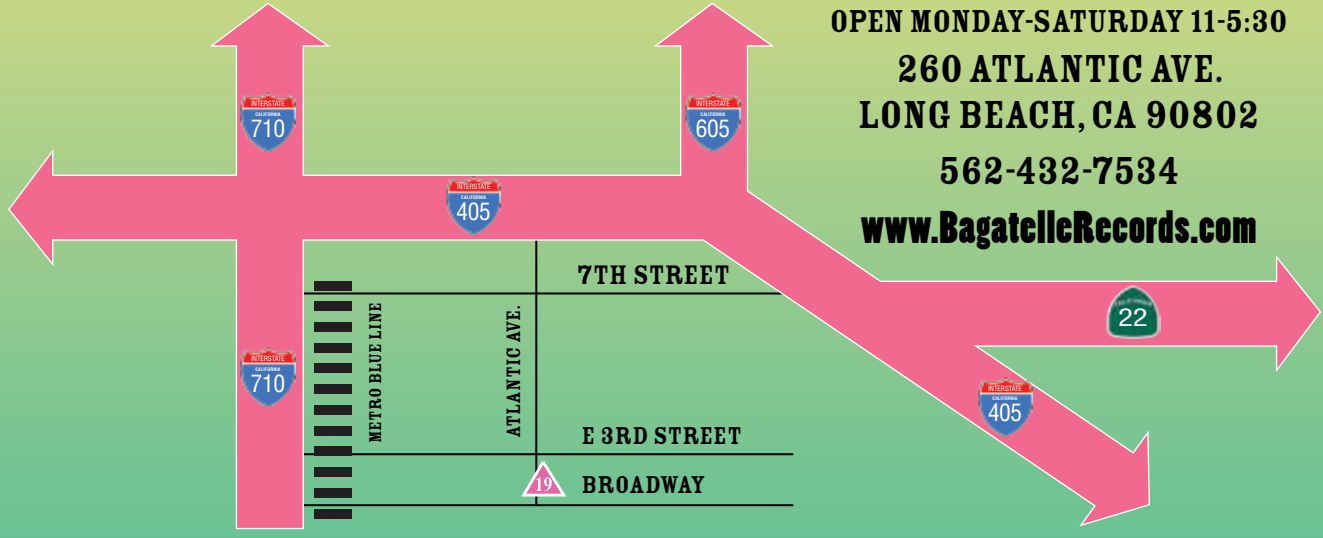

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dollars to non-profit programs supporting underserved children and youth in the areas of arts, education and health. Milagro means "miracle," and the image of children as divine miracles of light and hope—gifts to our lives—is the inspiration behind its name.

Carlos Santana was born in Mexico. He lives in Las Vegas, Nevada, with his wife Cindy Blackman Santana.

CARLOS SANTANA INTERVIEW

Your new Santana IV has members of original and early Santana bands recording with you.

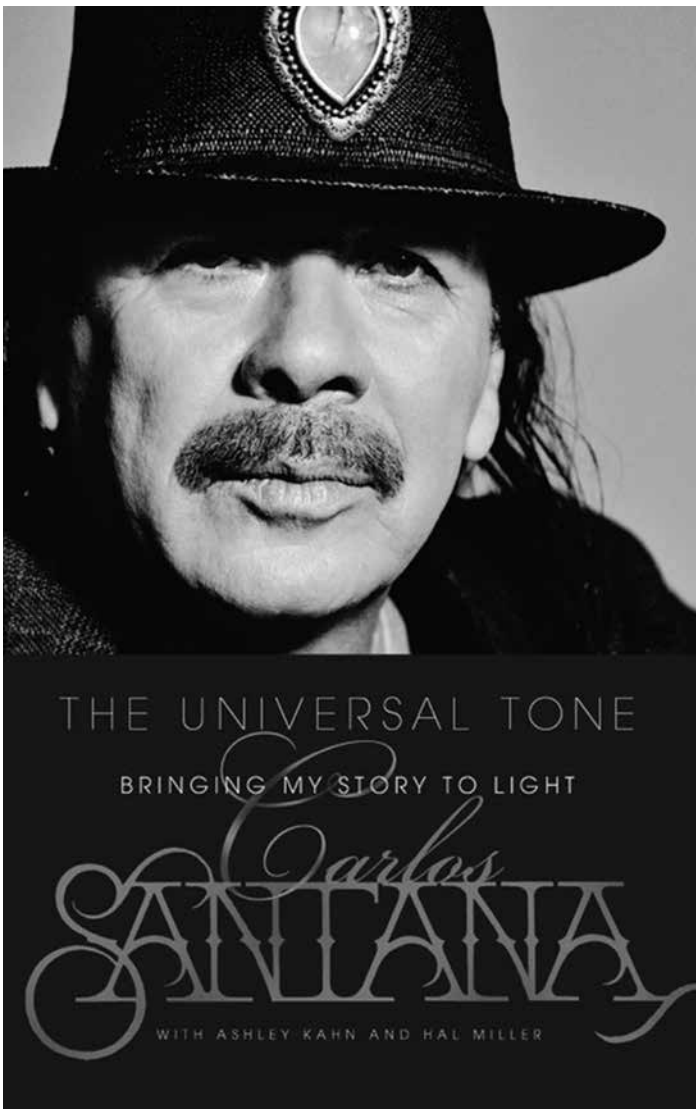
It was magical. We didn't have to try to force the vibe — it was immense. From there, we then needed to come up with a balance of songs and jams that people would immediately identify as Santana.

What was the energy in the room like when you first sat down to record?

It was the opposite of entitlement. It was gratitude and appreciation. We have arrived at wisdom to appreciate values and to celebrate everyone's contributions. There's no completion anymore. I see Greg Rolie and Michael Carabello. We used to go to the Longshoreman's Hall in San Francisco in 1966 and we thought that place was huge. Like Madison Square Garden in New York or the Cow Palace in San Francisco.

"Bill Graham's Fillmore was like a laboratory to try out all things all the time. But being with Michael Carabello, Michael Shrieve. Greg Rolie and Neal Schoen just by closing your eyes and taking a deep breathe the sound is there. You don't have to feel the need to conceive or create.

"When you can go back and break new ground with joy and determination – and some whoop-ass energy – it gets you going. I think we achieved something very rare. This music was screaming to come out of us. It wasn't about nostalgia. It was about passion.



Ronnie Isley is heard on Santana IV *album.*

Because when I got married we played the "Look of Love" and I kept playing Ronnie singing Bacharach and David. I have this incredible love for Ronnie Isley because he's the last one. Marvin Gaye and Donny Hathaway. All of that. Some people say Stevie Wonder and Smokey Robinson. But they're not him. He is on a whole other level like Aretha Franklin. She and Ronnie are supreme royalty.

"People in the band say "when I play with you something happens and you bring something out of me that I can't bring out of myself." And when I'm alone and digesting this kind of thing, well I feel the same way about all of you too. However, when they play with me they are hearing some serious rolodex portfolio of black African music. When they are not with me they are not hearing it. That's the sound I love about Bob Marley, Michael Jackson, Marvin Gaye, Jimi Hendrix and John Lennon.

"So we have in our experience, in our pockets, a big portfolio. A big rolodex and we know how to crystalize the sounds of Coltrane, Mahalia Jackson. And make it sound universal. It's not even United States anymore. It's the whole heart of a collective baby in this planet and the earth is the womb.

You've recently written your autobiography The Universal Tone: Bringing My Story To Light *published by Little, Brown and Company. USA Today reviewed the book as "The most musically generous of the fall's memoirs." You collaborated with Ashley Kahn and Hal Miller on the endeavor.*

I wanted to share a story of how it can be done. I was at a picnic in San Jose many years ago. In one corner there is mariachi music and over at another place was Latin music, like Tito Puente and another part was a band playing sort of blues and I'm hearing the whole sound at the same time. 'Yeah! OK. I get it.' Out of that picnic I walk away with, my favorite word, 'we can crystalize all that you can imagine.' I wanted to do songs that were slow and fast. God just gave me this mind.

"I wanted to honor my mother. She's the one who rescued me from myself many times. I was destined to be dead already or be in jail in Tijuana is I would have stayed there.

"Here I am in Tijuana, watching this women with tussles at a strip club. 'Wow.' It took a lot of talent to shake her body five different ways and walking through the drummers. I my book I wanted to tell the story in my book that the drummers in Tijuana are so close to the strippers and also the music. Strip joint music. To me, as a kid I was fascinated with the musical Maria. And in the strip joints it was the same thing.

"I remember poor adobe houses. I can't remember ever being sad. I don't think anyone denied me anything for too many years. I have always been in places and circumstances where people offered me a kit if things. Even in Tijuana, people offered me to play lead guitar rather than bass because they felt I had a feel for the guitar. The main thing is that I am grateful because out of a lot of people, I'm chosen to carry on a certain way of life, a certain way of manifesting music. A lot of people give me attention.

"Mi historia comienza con un desfile. My story starts with a parade. But really, we could start at any point in my life and that would be cool. It's like the set list for a Santana concert. You could just rip it up, throw it up in the air, then put it back together. Anything you start or end with can work, really. It's all the same circle, and it all connects.

CONTINUED ON PAGE 20

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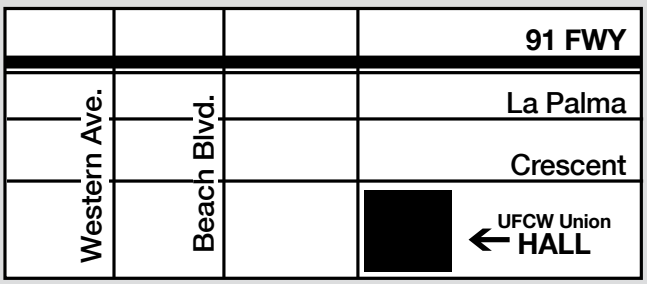

Front row L-R: Mike Shreive, Jose Chepito Areas, Carlos Santana and Greg Rolie. Back row L-R: Michael Carabello, Neal Schon and David Brown.

JOAN CHASE@COURTESY OF SANTANA

CONTINUED FROM 18

"I have this good friend Hal Miller for a long time, and Ashley Kahn. The publisher made a suggestion of writers to help me. One was presented. 'Absolutely not!' I said no to a lot of things and wanted to go with Hal Miller and Ashley Kahn. They are going to milk stories from me wherever I will be. South America. France. Australia. I will bring them to different places. I have [manager] Michael and my sister to really be my editors and take the high road. This is not about gossip and getting even. If your name is not in my book I did you a favor. (laughs).

"Miles said to someone, 'Not everything I write needs to be heard.' I had a lot of help with my sister and Michael who read everything 'Are you sure you want to go there?' 'OK. I don't want to go there.'

Your autobiography is candid and honest.

I got in trouble when I said there are only two kinds of people. Artists and con artists. I really learned, with my sister and manager Michael to balance to take the high road. Look at the aerial view. See the big picture. Like with Arthur Ashe. Walk with grace and elegance.

I really enjoyed the anecdotes and insights into your friendship and relationship with both Wayne Shorter and Miles Davis.

I'm grateful to both of them. Wayne Shorter and Miles Davis. It's the highest honor as a musician to be validated by Miles. He either liked you or didn't like you. My phone would ring at 3:00 am and I would hear that voice. 'What you doin'? Having fun? You're always gonna be doing this.'

"It was gracious and complimentary to me as a person. One minute Miles could be Darth Vader and then the funniest. He was funnier than Richard Pryor when you hang around Miles. I loved saying that in my book. God loves characters. God loves all people but especially characters like Etta James, Minnesota Fats. Characters is another word for Divine Rascals. Who just about get away with everything. I've asked Wayne and Miles questions people would never dream about.

Bill Graham is a recurring charter in your book and he managed you for many years before his death in 1992.

Bill Graham is still present in my life every day. I make decisions thinking of him. Of course. I call it 'putting on the Bill Graham hat.' When it comes to merchandising, t-shirts, bookings. There is symmetry to sound, colors and what we call merchandising. I'm really grateful to him. I did learn not to say, 'I'm just a guitar player and don't have to think about that.' Copyrights, masters. That's what I learned from Bill Graham: How to mind the store. Don't look the other way. It's your store. If you go broke it's your fault. So you need to monitor the people who are monitoring and maintain.

Your book also describes the big impact FM radio had on you in 1967.

It blew my mind when I found it. They played the whole songs of Vanilla Fudge, Country Joe & The Fish, the long version of Traffic's "Smiling Phases,' the long version of 'Light My Fire.' 'Wow. This is really, really cool.' Taking LSD and listening to Frank Zappa. Listening to the news. They had

CONTINUED ON PAGE 28

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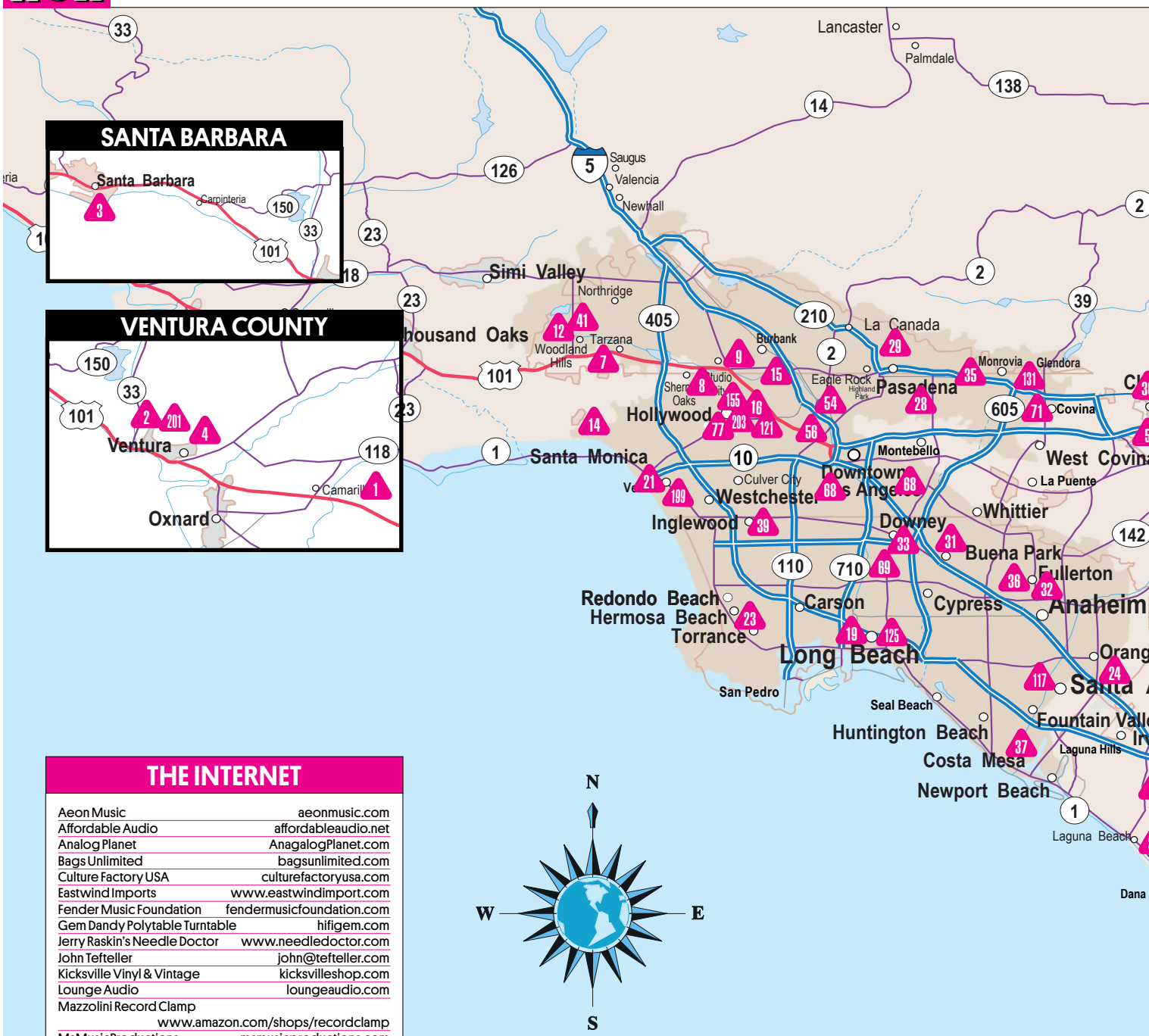

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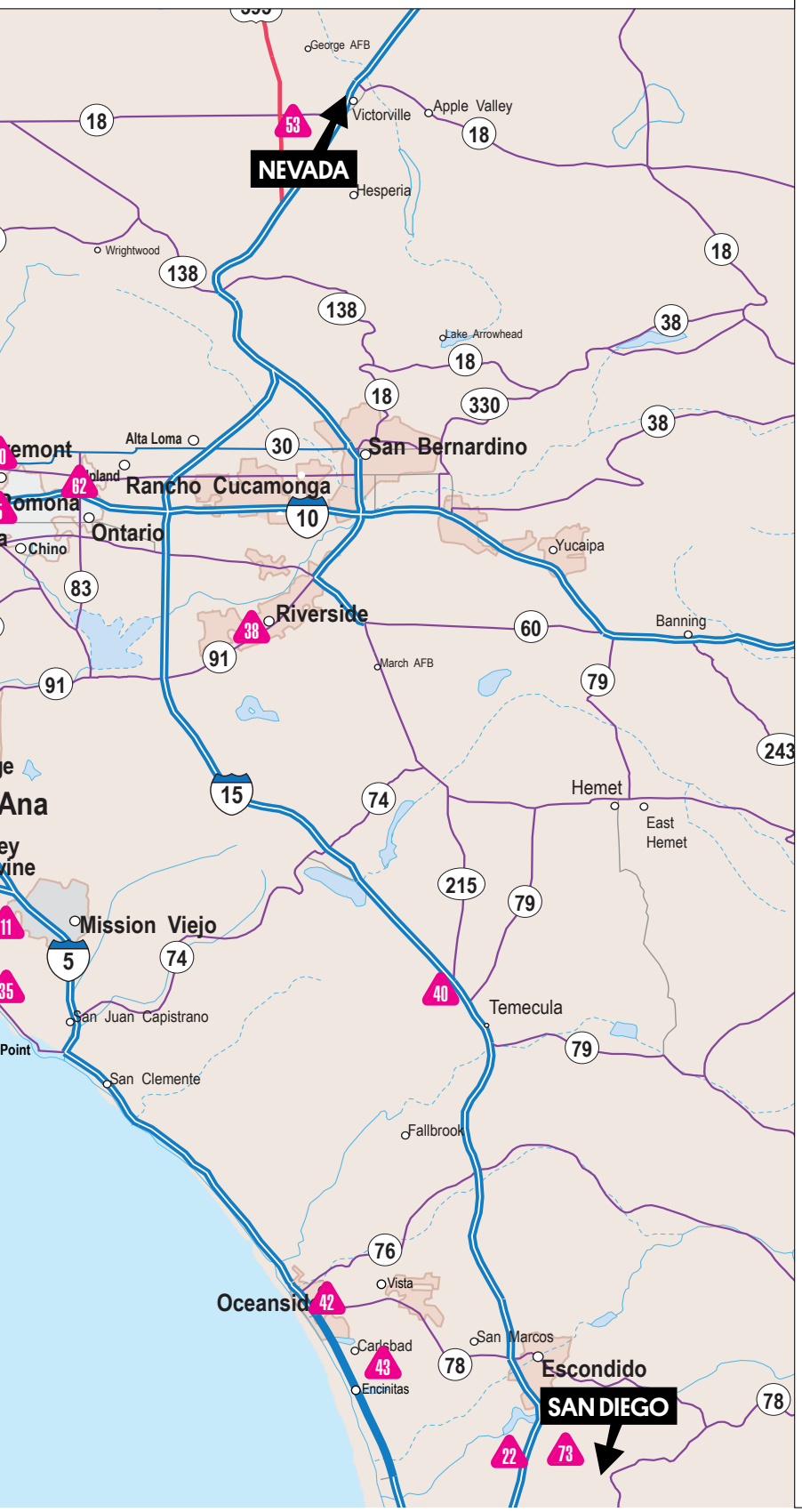

SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
2	American Pie Records	1412 tower Square #2	Ventura	93003
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

SAN FERNANDO VALLEY/BURBANK

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
41	Tokyo Music	19946 1/2 Ventura Blvd	Woodland Hills	91364

LOS ANGELES / SANTA MONICA

14	Record Surplus	12436 Santa Monica Blvd W.	Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
54	Jacknife Records & Tapes	3149 Glendale Blvd	Los Angeles	90039
56	Caveman Vintage Music	650 N. Spring St	Los Angeles	90012
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
199	Timewarp Records	12204 Venice Blvd.	Venice	90066
155	As the Record Turns	6727 3/8 Hollywood Blvd	Hollywood	90028
39	Pacific Sound Service	408 E. Manchester Blvd	Inglewood	90301

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
125	Fingerprints	420 E 4th Street	Long Beach	90802

MID CITIES

68	Sounds of Music	4956 E Whittier Blvd	Los Angeles	90044
69	Sounds of Music	7922 Rosecrans Ave #S	Paramount	90723

SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
29	Audio Element	117 E Union St	Pasadena	91103
35	Resistor Records	511 S. Myrtle	Monrovia	91016
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016

CLAREMONT / POMONA / ALTA LOMA

5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786

ORANGE COUNTY

24	Analog Record Shop	12872 Newport Ave	Tustin	92780
31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
117	Beatnik Bandito	417 N. Broadway St	Santa Ana	92701

RIVERSIDE COUNTY

38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
73	Stereo Unlimited	3191 Sportsw Arena Blvd	San Diego	92110
22	M Theory Records	915 W. Washington Ave	San Diego	92103

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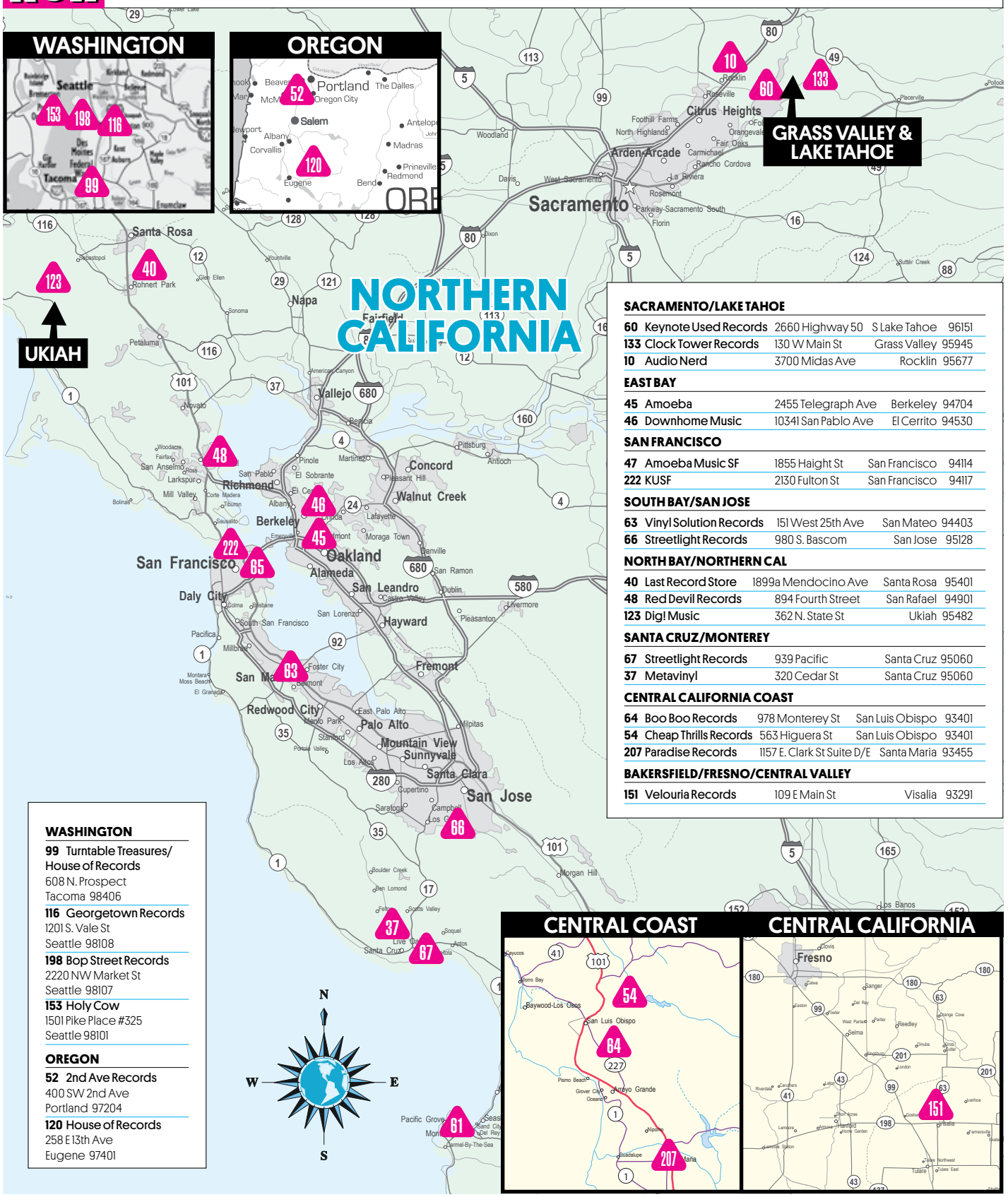
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a guy [Scoop Nisker] who would report the news and say, "That was the news today. If you don't like it go out and make it yourself.'

"For me, being right out of high school, and listening. And really listening, it gave me a vast awareness of 'where do I belong it all this?' And I looked at B.B. King on my left and Tito Puente on my right. And that was a peak on acid when I saw this. 'You can do both. You can be both.'

"The only thing the Santana band never wanted to do was succumb to phony. We were watching what was all unfolding with Sly Stone and Jim Morrison and it was becoming too much for all of them. Becoming victims of an avalanche of illusion by not being prepared mentality to not deal with mass quantity adulation. I'm not dependent or addicted to mass adulation. That stuff makes me feel uncomfortable. I'm not afraid of it. I have learned to balance it.

A big leap was made with Caravanserai your fourth album issued in October 1972. It was a big departure sound-wise from your first three LP's. Lots of instrumentals and no hit singles.

There were also changes in band personal. It was the last Santana album to spotlight Gregg Rolie and Neal Schon.

The music shift really surprised a lot of people

Including my mom. 'What are you doing? You've got the keys to every room.' Everybody thought we should just duplicate

Abraxis over and over. And I said, 'No. That was then. We need to move forward.' Even though it's dangerous as everybody is saying it's dangerous. 'There's no singles in here. There's no this or that.'

"After a while when the dust settled, it was just Michael Shrive and I. Because at the time, Greg and Neil wanted to go a certain way and that's Journey. I didn't want to go that way musically. With all respect to Journey. I want to hang out with people like Wayne Shorter and people to me who are like oceans. And I don't want to be afraid of the wave.

And you'll be playing with Wayne Shorter, Herbie Hancock, Marcus Miller, Booker T. and the Stax Revue and Cindy Blackman Santana at the Hollywood Bowl on August 24th as Mega Nova, a tribute to an earlier Shorter Blue Note album, Super Nova.

I was listening to the album *Super Nova* and thought wow. "Most of these people are alive. Would it be great to put this band together?" I called Wayne. 'Something in me wants to do this. Do I have your permission? May I start a rumor to have Mega Nova?' Herbie heard about it. One thing led to another.

"I feel like a seven year old kid with a lot of innocence. I don't know what I can and can't do or if it is cool.

Harvey Kubernik has been a music journalist for over 44 years and is the author of 8 books. Harvey and Kenneth Kubernik wrote the text for photographer Guy Webster's first book for Insight Editions published in November 2014. Big Shots: Rock Legends & Hollywood Icons: Through the Lens of Guy Webster. With introduction by Brian Wilson]. In November of 2015, Back/Beat/Hal Leonard published Harvey's book on Neil Young, Heart of Gold.

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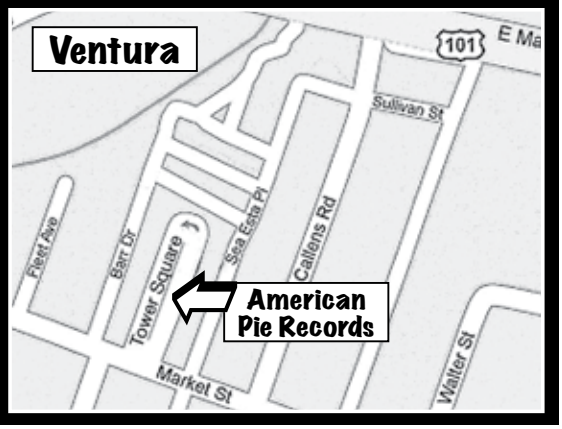

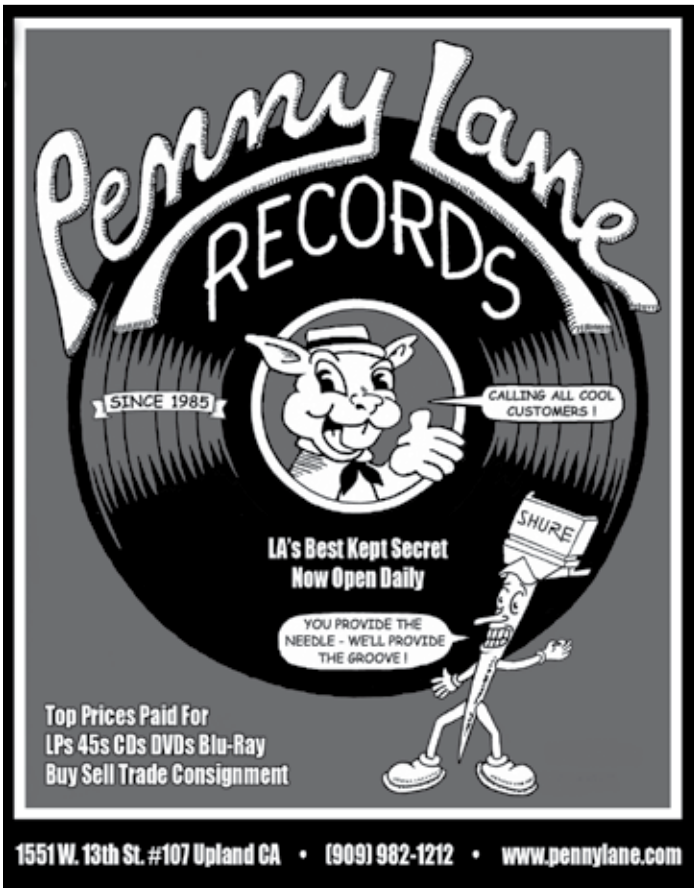
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Introducing Darlene Love

Her latest album features songs written by Elvis Costello, Bruce Springsteen, Linda Perry, Jimmy Webb, Desmond Child and others

BY HARVEY KUBERNIK

VOCALIST DARLENE LOVE HAS released her first new album in decades, *Introducing Darlene Love*. Produced and arranged by artist/producer and member of Bruce Springsteen's E Street Band, (Little) Steven Van Zandt, the album is comprised of all new recordings and features never-before-heard and classic songs from Van Zandt's hand-picked cast of songwriters eager to showcase one of the most seminal voices in our music history. The first single issued from the collection is the Elvis Costello-penned "Forbidden Nights."

Van Zandt wrote three tunes for Love, Costello and Bruce Springsteen contributed two tracks each to the 14-song album (released on Van Zandt's Wicked Cool label in partnership with Columbia Records,

The captivating Love brings her unique vocal delivery to each song, including "Night Closing In" (Bruce Springsteen,) "Still To Soon To Know" (Elvis Costello),"Love Kept Us Foolin' Around" (Linda Perry), "Who Under Heaven" (Jimmy Webb), "River Deep, Mountain High" (Phil Spector/Jeff Barry/Ellie Greenwich), and "Sweet Freedom" (Barry Man/Cynthia Weil), among others.

Inducted in to the Rock And Roll Hall Of Fame in 2011, *The New York Times* has called the singer "a thunderbolt voice embedded in the history of rock n' roll..."

Love's five-decade career spans some of the greatest signature moments in music, with the Los Angeles native and Fremont High School graduate, nurturing her talent early as a member of the Blossoms, a local trio who began their career providing backup vocals for artists such as Sam Cooke, Barney Kessel, and Bobbie Day. The Blossoms also were featured as part of the house band for the popular 1964-1966 music television show Shindig!, backing up many of the performers who appeared on the series.

Darlene Love, 2013

Love would go on to become one of the most sought-after singers in music history, recording with Elvis Presley, Frank Sinatra, Jan & Dean, Dick Dale & the Del-Tones, Johnny Rivers, the Beach Boys, James Darren, Dionne Warwick, the Righteous Brothers, Tom Jones, and dozens of other vocal and musical giants throughout her career.

Her early work with pioneering producer Phil Spector (he suggested she change her birth name Darlene Wright to Darlene Love), on songs such as the trailblazing "He's A Rebel," "He's Sure The Boy I Love," "(Today I Met) The Boy I'm Gonna Marry," "A Fine, Fine Boy," and "Why Do Lover's Break Each Other's Hearts," would garner her landmark status.

"I arranged *A Christmas Gift For You* (originally on Philles Records in 1963)," the multi-instrumentalist/arranger Jack Nitzsche remarked to me in a 1988 interview published in *Goldmine*. "We had a lot of fun. Darlene Love singing 'Christmas (Baby Please Come Home)' blew my mind. I got chills. Powerful. She could always sing."

Music journalist Kirk Silsbee in an August 1993 interview with Love published in *The Los Angeles Reader*, *Brown-Eyed Woman: Darlene Love Blossomed Through the Wall of Sound*, examined her audio relationship with Phil Spector.

"Although she was one of the most important elements of Spector's success, Love never received much in the way of encouragement from the enigmatic, tight-lipped Spector. "I overheard him tell Jack Nitzsche, 'She's one of the greatest singers I ever heard in my life,' when I was in the control room and he didn't know I was there," she said. "I was really shocked. Then Jack once told me, 'He thinks you're the greatest singer in the world.'"

"Phil taught me all my songs; I never heard demos," she continued. "We'd either go to the piano in his office, or up to Jack's house. I think that had a lot to do with control: 'I taught her everything she

CONTINUED ON PAGE 32

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CONTINUED FROM PAGE 30

knows.' But I have to say, he was the first record producer I ever worked with who knew exactly what he wanted. Other producers would mostly leave it up to the Blossoms—'You guys know what to do.'"

Darlene's annual holiday performance of her seasonal-standard classic "Christmas (Baby Please Come Home)" on Late Night With David Letterman became a holiday viewing staple.

Love is also featured in the 2013 Academy Award and Grammy winning Morgan Neville-directed documentary *20 Feet From Stardom*, chronicling the behind-the-scenes lives of background singers.

This past September 2015, Van Zandt produced and played on showcases with Love on east coast and west coast venues.

Nearly 35 years ago, I went to the Roxy Theater in Los Angeles, one evening with Bruce Springsteen and Steven Van Zandt, on an invite from club owner Lou Adler, to witness a performance by Darlene Love and band.

During that seismic event, Steven proudly proclaimed that he would produce an album one day with Darlene Love.

It has happened.

Cave Hollywood's own David Kessel first met Darlene Love in the sixties as a child attending numerous recording sessions Spector did with Love and the Blossoms, which often included his father, guitarist Barney Kessel, and his step-mother, B.J. Baker, who was one of the top vocal contractors and backup singers in Hollywood.

DAVID KESSEL INTERVIEW

Your first impressions on watching Darlene record with Phil and the musicians in the mid-sixties.

I attended many sessions, including lots with Phil Spector, in which Darlene Love was an integral part of the vocals. She sang both lead and back up, and oftentimes on the same record. She had a striking impact on those records.

CONTINUED ON PAGE 34

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CONTINUED FROM PAGE 32

"I have always been struck by Darlene's deep vocal power and intensity.

My Stepmother was on many Spector dates, and vocal contracted and sang on many records with Darlene on lots of sessions including Frank Sinatra's 'That's Life,' Elvis Presley's 'If I Can Dream,' The Elvis 1968 Comeback Special, and many recordings with Sam Cooke and the Beach Boys, to name just a few. It was great to be there and watch the Pros at work whenever I had the opportunity.

I was around when you later worked and recorded with Darlene in the mid and very-late seventies.

As I got older, I began working regularly with Phil Spector as a musician on all his records, in addition to handling other duties for Phil Spector Productions. I vividly remember being at Phil's mansion with my brother after Phil had asked us bring some instruments and come over to the house, to work on some song arrangements and key selections.

"Well, it ended up being for Darlene, who was also there. It was just the four of us, and the main song chosen to record was 'Lord If You're A Woman,' written by Barry Mann and Cynthia Weil. We ended up recording that at A & M Studios in Hollywood.

"My brother Dan and I played guitar with the Wrecking Crew. It was one thing to hear Darlene rehearse it, but actually hearing her through the headphones and watching her belt out the song with such power and authority (and I had already heard her in the studio many times growing up) was pretty awe inspiring.

"I remember looking at Phil during a playback and saying 'Wow what incredible pipes.' Darlene is an important vocal contributor on decades of classic recordings and live performances.

Darlene Love was an integral part of the vocals. She sang both lead and back up, and oftentimes on the same record.

Your reflections on this new Love/Van Zandt collaboration?

In regards to Darlene's new album *Introducing Darlene Love*, arranged and produced by Steven Van Zandt, it's a big WOW!!!

"It sounds great, a nice collection of songs and full of power. Darlene's singing is fantastic (as usual), and after all these years proves that she's still got it and is going strong. Also, for extra fun, I love the video for "Forbidden Nights."

You've spun Darlene Love recordings during your radio career.

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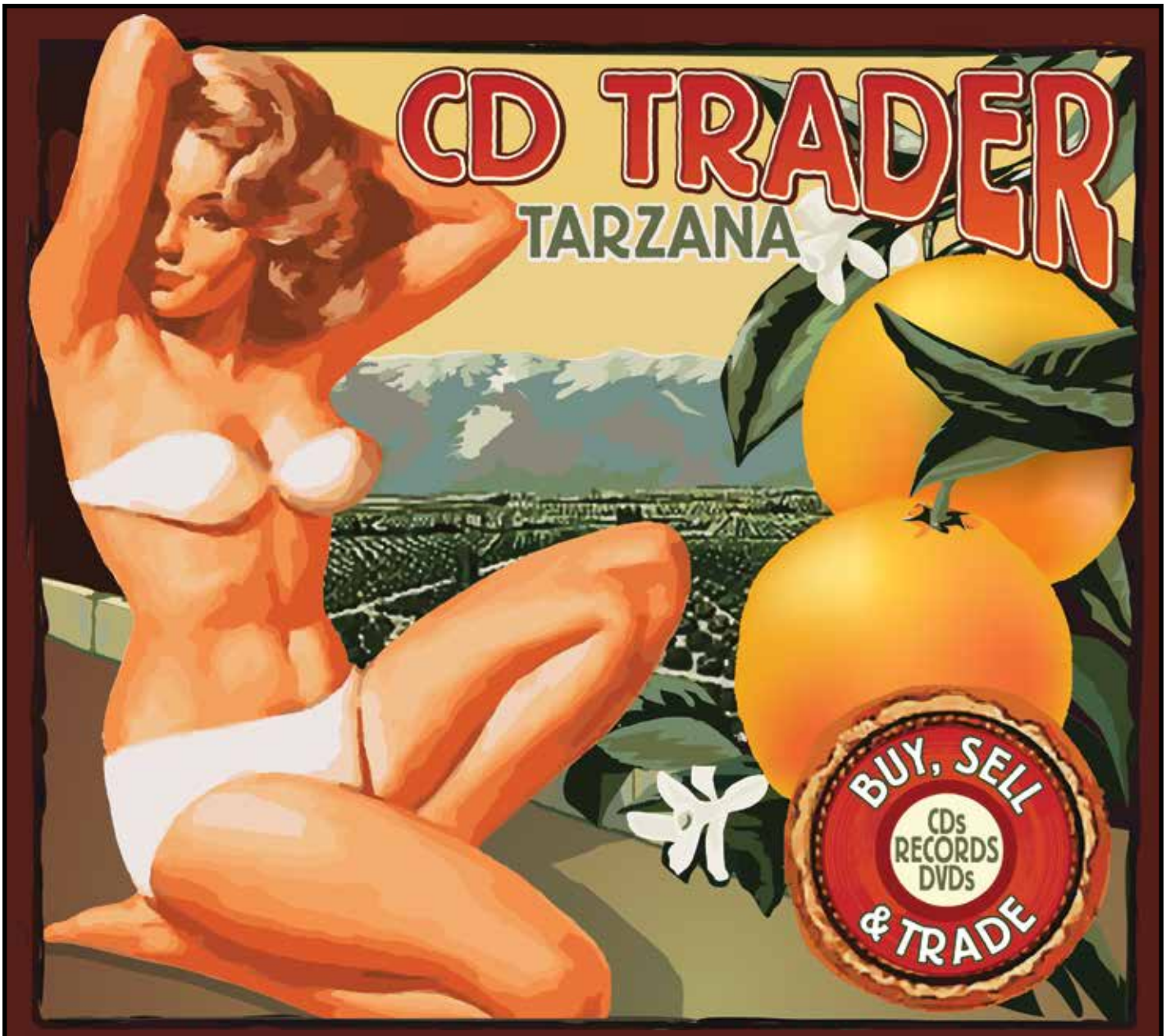

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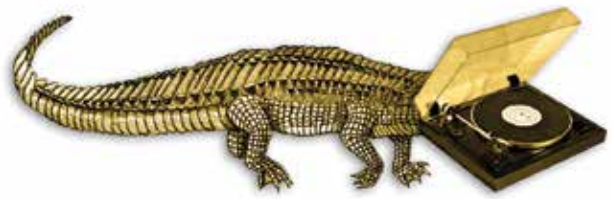

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Before *Tapestry*

In 1967 Carole King joined the proto-folk group The City. Light In The Attic has reissued their 1968 album, *Now That Everything Been Said*

BY HARVEY KUBERNIK

THE LIGHT IN THE ATTIC record label in late 2015 reissued the Lou Adler-produced 1968 album *Now That Everything's Been Said* by The City, a music unit formed by songwriter/pianist/singer Carole King, bass player Charles Larkey, along with former Flying Machine and Fugs' member, guitarist/vocalist Danny Kortchmar. Jim Gordon is the drummer on *Now That Everything's Been Said*.

In the mid-'60s King, husband Gerry Goffin, and entertainment music columnist and writer Al Aronowitz founded their own short-lived New Jersey-based record label, Tomorrow Records, briefly distributed by Atco Records.

Charles Larkey, the bassist for Tomorrow Records' the Myddle Class, eventually became King's second husband after her marriage to Goffin dissolved. Joel O'Brien, the Myddle Class drummer, later would contribute greatly on King's landmark Tapestry.

It was in 1967 when Carole King decided to pursue a solo recording career again. King and Larkey then relocated to Southern California and Hollywood's rustic Laurel Canyon area. Kortchmar moved to Los Angeles after appearing on the Fugs' Tenderness Junction album.

This is the first official vinyl reissue of The City's lone audio document that was re-mastered from the original tapes that Adler produced for his Ode imprint, which was distributed in '68 by Columbia Records.

The 2015 retail LP is an expanded gatefold edition housed in deluxe Stoughton "Tip-On" gatefold jacket. The music is a really terrific folk rock blend that pre-sages the emergence of the singer/songwriters of 1969 and 1970.

A slew of King compositions, she wrote or co-wrote all but one of the selections, reveal some pop gems we've heard by other recording artists: "A Man Without A Dream" was covered by the Monkees, "Now That Everything's Been Said" was a turntable radio hit for the Brian Wilson-produced American Spring, Blood, Sweat & Tears charted with "Hi-De-Ho (That Old Sweet Roll), and "Wasn't Born To Follow" was made popular by the Byrds and placed on the *Easy Rider* soundtrack.

In the liner notes to this sparkling re-release, incorporating quotes culled from her autobiography, *A Natural Woman*, King, says, "[We] expected it to zoom to the top of the charts within, at most, a few weeks. Individually and together, we optimistically imagined the alum's success as if it had already happened. Danny and Charlie kept telling each other, 'It's a great album. The City is gonna be Number 1 with a bullet!'"

The City didn't tour. King confessed stage fright as one of the reasons the outfit didn't hit the road.

"We did rehearse in somebody's office," remembers Danny Korthmar in an email correspondence to me. "Maybe a Screen Gems office with Eddie Ho playing drums. So that's what we were doing at Original Sound in Hollywood. Nothing ever came of it. I played on Carole's demos and we did them all over town."

Harvey Kubernik has been a music journalist for over 44 years and is the author of 8 books. In 2014, Kubernik's It Was Fifty Years Ago Today: The Beatles Invade America and Hollywood was published by Otherworld Cottage Industries.

Although The City didn't hit it big as a band, their songs were covered by a number of popular artists.

ARTIST: American Spring
SONG: Now That Everything's Been Said

ARTIST: The Monkees
SONG: A Man Without a Dream

ARTIST: Blood, Sweat & Tears
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Four Brothers in Europe

BY ARMAND LEWIS

IN 1947, TENOR SAXOPHONIST Jimmy Giuffre wrote a composition featuring a four-part harmony arrangement for the saxophone section of the Woody Herman Orchestra. Though Giuffre was not a member of Herman's band at the time, saxophonists Stan Getz, Zoot Sims, Herbie Steward and Serge Chaloff were. The resulting 78rpm record, titled *Four Brothers*, was a hit and not only established the featured saxophonists as stars in their own right, but it created a saxophone sound that would define Herman's bands for years and influence jazz musicians around the world.

The Four Brothers sound itself was based on tenor saxophonist Lester Young's light-vibrato tenor sound as played in the Count Basie band of the 1930s and '40s. Big, rich and at the same time nimble and light, it consisted of three tenor saxes and one baritone plus the rhythm section. The format would serve as something of a bridge between the big band format of the swing era, which by the late 1940s was beginning to lose popularity, and the emerging modern/bebop movement with its emphasis on smaller groups. Ultimately it would point the way to the entire West Coast "Cool" style that would emerge as the swing era ended by the early 1950s.

The format was widely copied by saxophonists in small groups, jam sessions and as features within big band concerts. By the 1950s, records were made and promoted as having the "Four Brothers Sound" including LPs by Stan Getz (*The Brothers* on Prestige) and Jimmy Giuffre (*The Four Brothers Sound* on Atlantic). There was even a follow up LP made in 1957 titled *Four Brothers — Together Again* featuring the original line-up with Al Cohn replacing Getz.

It wasn't long before the format reached Europe, and in 1960, one ex-pat American, one French jazz legend and two German saxophonists would try their hand at it. This 1960 concert has recently come to light and has been released as simply *Four Brothers* (Sonorama C-87) featuring tenor saxophonists Lucky Thompson and Barney Wilen along with Helmut Brandt and Bent Jaedig and a rhythm section of Roland Kovac (piano), Larry Atwell (guitar), Jurgen Ehlers (bass) and Rudy Pronk (drums).

As so many musicians of the era did, Lucky Thompson started out in the big band era and his style was something of a link between the swing era and the more intellectual and complex bebop genre. Barney Wilen, thirteen years younger than Thompson, began his career in the mid 1950s in his native France, when the big band era had already ended. This did not stop Wilen from becoming one of the premier modernists in France — playing with American masters such as Miles Davis, Bud Powell and Thelonious Monk.

Starting out with Bobby Timmons' composition "This Here" (not to be confused with his more famous piece "Dat

CONTINUED ON PAGE 44

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CONTINUED FROM PAGE 42

Dere"), the brothers' saxophone harmony creates a rich mix of sound carrying the loping, rolling tune through to the solos by Barney Wilen on soprano and Bent Jaedig on tenor.

Lucky Thompson's tenor is featured on his own composition "Why Weep." A fast paced bop number featuring just Thompson and the rhythm section, while guitarist Larry Atwell stands out in a brief, but very effective solo.

Baritone saxophonist Helmut Brandt's "Have a Light" features a dreamy ethereal sound that both evokes the big bands and frames Brandt's own solo. Likewise on the standard "I Want to be Happy," with Atwell again soloing before turning over the tune to (in succession) Wilen, Jaedig, Brandt, Thompson and finally pianist Kovac.

The *Four Brothers* sound would soon come to exemplify the "cool" West Coast sound in the 1950s. Lucky Tompson would bounce back and forth between Europe and the U.S. for the next decade before settling in the Seattle area. Barney Wilen would traverse the globe performing with jazz, rock and even punk bands before returning to work on European films and recording an extensive series of jazz albums in both France and Japan during the 1980s and '90s.

Today, the "Band of Brothers" is truly immense, with concerts and recordings made in every country where jazz is played using the four brothers format at some point. With the addition of this rare concert recording, the brotherhood just keeps getting bigger.

Armand Lewis buys and sells rare Jazz LPs worldwide. He can be reached at mrbluenote@peoplepc.com

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RCN THE RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to ***Record Collector News***: jim@recordcollectornews.com

SATURDAY MAY 14

Palatine IL. NW Chicago CD and Record Show. 1550 Dundee Rd. $3. 10am – 4pm. 847-409-9656

Skokie, IL. Midwest Classical Record Show. 5300 W. Touhy Avenue. $3. 10am – 3:30pm. 847-381-5820

SUNDAY MAY 15

Newark, CA Newark Record Swap Meet. Newark Pavilion 6430 Thornton. $3.50 7am-1pm. 408-263-5127

Seattle WA. Lake City Record Show. 12531 28th N. E. FREE. 10am – 4pm. 206-850-1588

SAT MAY 21 AND SUN MAY 22

Hollywood, CA WAX Record Fair part of Capitol Studios 60th Anniversary Celebration. Capitol Studio Tours! Thousands of records on sale from select record labels, stores and rare record dealers! Food Trucks! Live Music! Drinks! Tickets and vendor registration at waxrecordfair.com

New York City, NY. The New York City Record and CD Show 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

Olympia, WA. Olympia Record Show. 1818 4th Ave. 3pm-7pm. 360-357-4755

SUNDAY MAY 22

Chicago, IL. RPMS Rogers Park Music Swap. 7006 N. Glenwood Ave Free. 12pm-6pm.

SATURDAY MAY 28

Riverside, CA The Inland Empire Record Collective. 3857 University Ave. Free. 10am – 6pm. 909-258-0094

Countryside IL. Southwest Chicago Record and CD Show. 6201 Joliet Rd, $3. 10am-4pm. $3 847-409-9656

SUNDAY MAY 29

Buena Park, CA Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

FRIDAY – SUNDAY JUNE 3 – 5

Irvine, CA. THE Show Newport Beach, So Cal's high-end audio show with hundreds of high end audio vendors, record vendors, food, music and fun. Go to TheShowNewport.com for details.

SATURDAY JUNE 4

Santa Ana, CA. Beat Swap Meet Orange County. 307 N Spurgeon St 12noon to 6pm Free with canned good.

SUNDAY JUNE 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

Allentown, PA, Record CD DVD & Music Collectors Show. 1901 S 12th St. $3. 10am – 4pm. 610-349-9325

Tacoma, WA. 17th Annual Record Meet (vinyl only) VFW Post 91 2000 S Union Ave. $3. 10am – 5pm. 253-627-1342

Los Angeles, CA. Rock N Roll Flea Market. 448 S Main St. $2. mrflea@gmail.com

SATURDAY JUNE 11

Buffalo, NY. Vinyl Mania 3345 Delaware Ave. $5. 5pm – 10pm. 716-480-7396

Santa Ana, CA. Beat Swap Meet 8 Year Anniversary Orange County 307 N Sprugeon St. Free with canned good. 714-404-7568

SUNDAY JUNE 12

Newark, CA. Newark Record Swap Meet. 6430 Thornton Ave. $3.50. 7am – 1pm. 408-263-5127

FRIDAY –SUNDAY JUNE 18-20

Austin, TX. Austin Record Convention. Palmer Event Center. $5. 10am – 5pm. 512-288-7288

SUNDAY JUNE 19

Los Angeles CA. Beat Swap Meet. Grand Park 200 N Grand Ave. Free with canned good. 213-973-7927

SUNDAY JUNE 26

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

St. Louis, MO. St Louis Record Collectors Show. American Czech Hall, 4690 Landsdowne. $3. 10am – 3:30 pm 314-550-1814

SUNDAY JULY 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

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